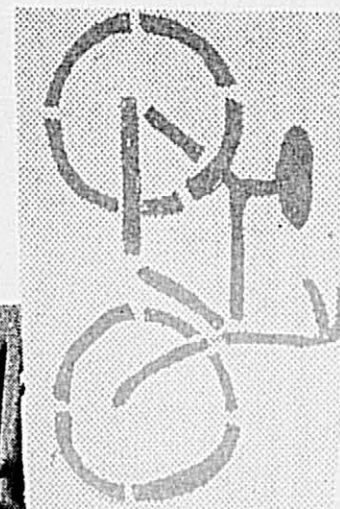
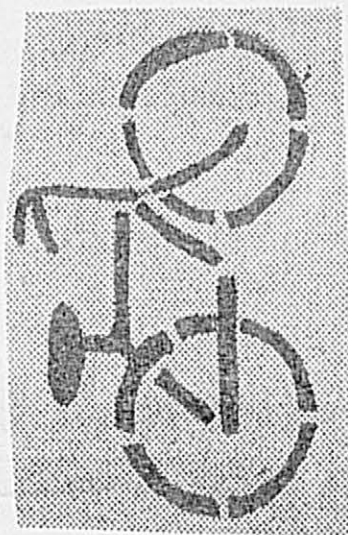
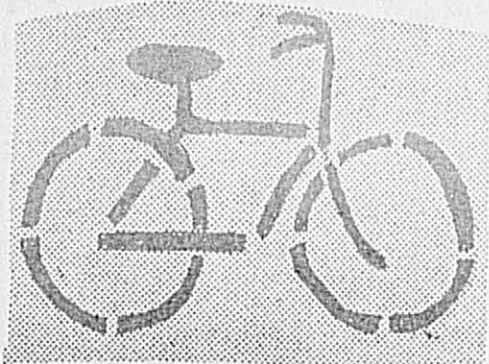
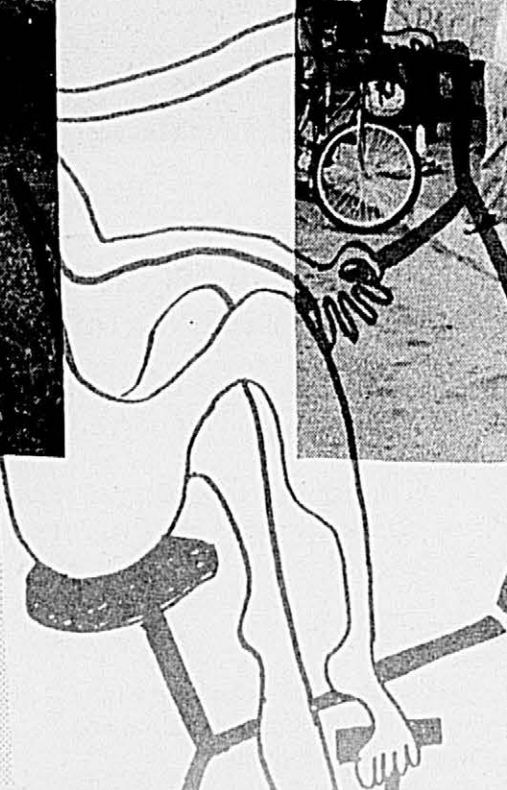
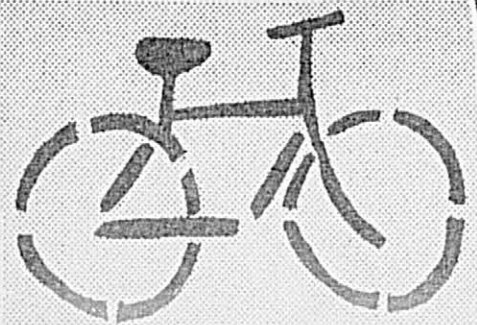
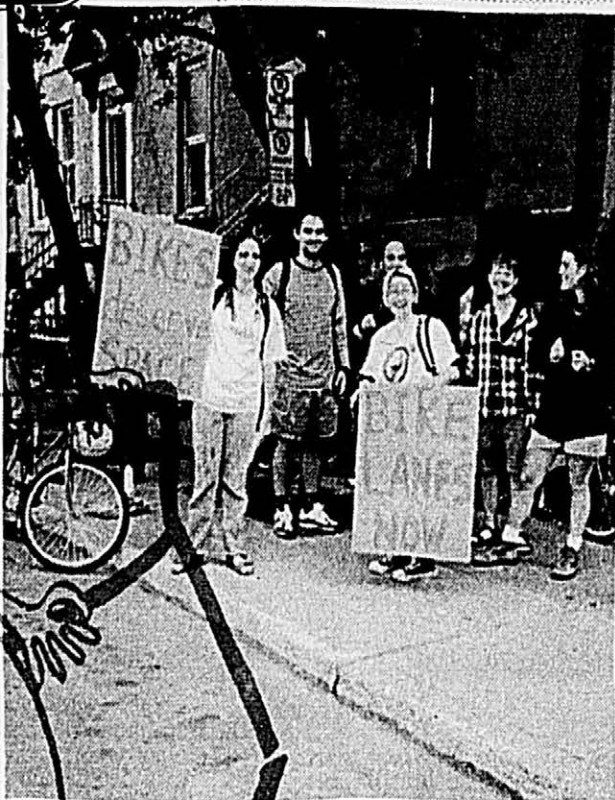


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thursday, september 18, 1997

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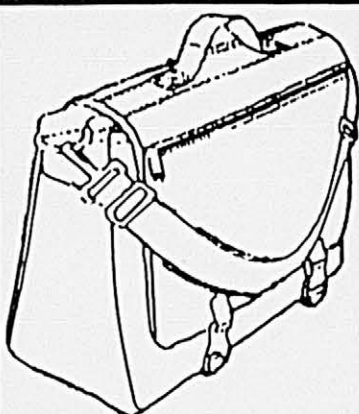
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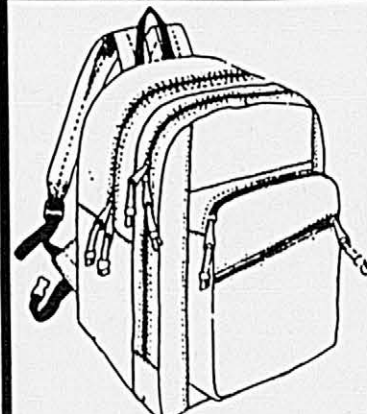
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THE STUFF WILL SET YOU FREE

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PHOTO BY LORI BRAUN

Thursday, September 18

- The Black Students Network will be holding its first general meeting at 18h. It will take place in Room B-10 of the Shatner building. All are invited to attend.
- Art Attack presents *The New McGill*, moving forward at the speed of change. A humorous and Informative look at the Real McGill. Final Film Screening, 19h, Shatner 425.
- Parent Finders-Montréal, a non-profit organisation for adoptees, birth parents and siblings will be

- birth parents and siblings will be holding a meeting at the Royal Canadian Legion, 700 Jenkins Ave., Dorval Quebec, 19h30. For info call: (514) 683-0204.
- The University Women's Club opening Wine and Cheese Party for the 1996/97 season will be held at the Montréal Badminton and Squash Club, 3050 Atwater, 17h30-20h30. Prospective New Members are welcome. Tickets are \$9. For Reservations, call Marie at 938-4468 or Edith at 935-4097. Please reserve by September 15.

Friday September 19

- An evening of folk music at the Yellow Door. Featured are Dave Johnson and Jacky. Admission: \$3, doors open at 20h.

Monday, September 22, 1997

- The Department of Anthropology is pleased to sponsor a lecture entitled Anthropology and Real Life: Focusing Research on Events. Professor Philip Carl Salzman will be speaking at 16h30. Refreshments served at 16h. Leacock Building, room 808.
- Save the Children is holding their first general meeting and elections for council positions. All are welcome. 18h - 19h30, Shatner Building, room 435.

come. 18h - 19h30, Shatner Building, room 435.

Ongoing

- Attention all Native, Inuit and Métis students! The Native Friendship Centre of Montréal is conducting a health survey and we need your participation. For more information, or to participate contact Natalie Lloyd at 499-1854.
- First Nations students interested in getting together and discussing issues of importance should call April Wassay-Keesie at 845-0946.
- Volunteer for the McGill Cancer Research Charity Ball. Come to our first meeting, Monday September 15 at 17h30, Rm. 301 in the Shatner Building.

Shatner Building.

Upcoming

- The Sexual Assault Centre of the McGill Students Society returns to regular hours; Infoline 398-2700, Mon-Fri 10am-5:30pm, Helpline 398-8500, every night 18h-midnight. All calls are confidential. SACOMSS also offers a number of support groups.
- On Thursday September 25 at 19h30, the 18th annual Take Back the Night march is taking place, meeting at the front of the gates at Le Théâtre de la Verduze in Parc Lafontaine.

The McGill Daily Culture

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All interested in contributing
to the October 16
Queer Special Issue
of the Daily should come to a
meeting on Tuesday, time and
place to be announced.
Alternatively, you may drop
by the Daily office, B-03
Shatner, and speak to an
editor.

Last Day!

Nominations for the Daily editorial board close today, Thursday, at 1700h. Elections, for the positions of
Layout and Design Coordinator,
News Editor,
Information Editor,
Office Coordinator and
Features Editor,
will be held at the staff meeting today at 1730h.

The Importance of Compassion

To the Daily,

As I finished watching Mother Teresa's funeral, I began to wonder if such a funeral could have been held anywhere else in the world. A state funeral with all its regalia, but the basis of which was a solemn Catholic service. This was in a predominantly Hindu country which owed nothing to the Church, an institution which for centuries had exploited the destitute and also helped legitimize the rape of an entire people by the Raj. Nonetheless, India, with its Hindus, Muslims, Sikhs, Christians, Parsees, Buddhists, Jains, Jews, and countless others owe Mother Teresa and her disciples a debt of gratitude, not just for what she had accomplished, but also for what she established for the future. And Indians of every hue did, in earnest, demonstrate their grief and gratitude.

Despite Mother Teresa's tremendous accomplishments, her legacy will be better served in the future if the Mission were able to provide not just a hot meal and a bed for a few

nights, but medical services as well, provided by qualified nurses and doctors. Recruiting medical volunteers has always been difficult for the missions, but the consequences of a lack of medical attention for its boarders can be devastating, as many missionary hospitals can attest.

Even with any shortcomings, it seems that Mother Teresa's Mission will continue for a very long time, and it may even benefit from the critiques of Indians who argue that other charities accomplish much more than all the Christian organizations combined and that the Mission is simply a vehicle for effective proselytization. But I have a feeling that most in the Mission are genuinely compassionate and devoted to the people above all. And with the rising religious and political intolerance around the world we desperately need more of these disciples of the people.

BNC Patal
Ph.D

YOU WANNA

SCRAP?

Hille, Suzanna and Starr
flex their musical muscles
for the Scrappy Bitch tour

by Jessica Lim

scrap: [verb] to engage in a quarrel.

bitch: [noun] a female dog.

scrappy bitch: [title] a strong minded, guitar strumming, Vancouver dwelling, feminism espousing, self-loving diva.

Currently, there are three of them. They go by the names Veda Hille, Oh Suzanna (known as Suzie Ungerleider to her friends and family) and Kinnie Starr. The trio has decided to take the celebration of women in music into their own hands, and they're known as the Scrappy Bitch tour. Obviously, the tour isn't named after a scorned wife like the successful fair that flitted through Montréal earlier this autumn. Nor is the bitch tour solely comprised of acoustic artists. The three women cover a myriad of musical genres with Hille's punk-like vocals, Suzanna's folk and Starr's part experimental electronic,

part power chord guitar music. And their promotional poster isn't surrounded by flowers nor by frilly artwork.

"The name [for the tour] sprang out of my ridiculous little head," jokes Hille. "It's not in reaction to the Lilith Fair itself; I quite respect it. But more the promotion of it."

"I like a lot of the music on the tour," continues Hille. "Shawn Colvin, Emmy Lou Harris... They went for a very specific genre, and covered it well. I didn't go to the show, but I found the poster and the general image to be too flowery for what I feel as a woman. I have moments of floweryness, but I also have moments of bloody madness."

The name Scrappy Bitch tour may strike a frown on some people's faces. It may evoke a scornful shake of the head. Words like 'bitch' will do that, especially considering the many instances of its use in a

derogatory context. But the word had already been reclaimed, even before Meredith Brookes chanted bitchiness and saintliness all rolled into one, and the negative connotations surrounding the word have been dissipating for a long time.

"Any word can be reclaimed," says Hille. "But it has to be done honestly. The word cunt is being worked on to be reclaimed, but it can't be used violently. If it's used in love, it's totally different. Cunt is a very dear thing to me. But it's a very long process. But I think bitch had been reclaimed long before Meredith."

The other two bitches are no strangers to Montréal, as Ungerleider went to school at Concordia, and Starr has played at YAWP! Although Suzanna's folk music ostensibly brings a softer quality to the music event, her lyrics are filled with feminist edge. With lines like "She's learning to wear the dress we bought her" from "All Eyes On Baby," the juxtaposition of Suzanna's angelic voice with the frankness of her words directs the attention of even the most casual listener towards the issues she subtly discusses in her songs. "Jackson Wilson", for example, explores the slaughter of Native people.

As for Kinnie Starr, her music is progressive. She uses the drive of punk, the innovation of electronica, and the candidness of folk to flavour her songs.

Hille too has a new independently produced album. *Spine* is a collection of eleven songs, each of which offers a strength rising from her quasi-punk, quasi-folk music. Hille's clear and powerful voice is always in the forefront while the accompanying music resonates with her singing. The title of the album comes from not only the prevalence of the word 'spine' in her lyrics, but also from the initial stages of the album.

"I made a demo of six songs that I thought would be the strongest, and so I called it the spine of the album. And I became more and more pleased with the name."

"The spine is such a central part of our bodies," continues Hille. "It's a source of strength and uprightness, and yet it's the part we know the least of. And we never get to see our backs. It has a level of extreme unconsciousness about it."

Probably her most exceptional talent would be her lyric composition. Her poetic words yield stories

ferent. The difference lies in the conviction. For many women Sarah McLachlan's brainchild Lilith Fair may have been a disappointment as it took the back seat of claiming to be humanist; a term which could be attributed to any festival where human welfare and values are a concern. Feminism is of course concerned with this, but concentrates its interests on empowering women to counter the still pervasive subordination to which they are constantly subjected.

By virtue of its underlying principle, Lilith Fair supported this tenet. However, by terming it a humanist festival, the fair seemed to lose momentum in its celebration of women as it put the fact that it was an all-women artist festival secondary to the fact that it was a music festival.

Though art is said to surpass gender, the reality is that gender and politics work their way into all things. Lilith Fair did not have to be pigeonholed as feminist, but, had the artists said that the festival supported feminist ideologies, deserved focus would have been placed on the feminist quality of the fair.

I don't want to make claims that, conversely to Lilith Fair, the Scrappy Bitch tour is feminist. But what can be contended is that the Scrappy Bitch tour is also an all-women tour, thus lending an outlet whereby the voices of women are heard, and, though it's smaller in scale, overshadows McLachlan's media driven festival in importance for the advancement of women in music. The bitch tour has a musical and conceptual strength which seemed lacking in Lilith, and the trio's tour is an important step for women in music as each singer embraces femininity and feminism both as individuals and artists.

The Scrappy Bitch Tour will be at the Cinéma du Parc Sunday, Sept. 20th.

Veda Hille:

veda_hille@mindlink.bc.ca

Kinnie Starr:

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Oh Suzanna:

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Celluloid invades Montréal Gallery Space

FEMININ/MASCULIN, AND DE LA PASSION MEXICAINE AT LE MOIS DE LA PHOTO
by Mullen Bass

Based in Barcelona, Le Mois de Photo has descended on

The sophistication of these actor-subjects is beyond naive, euphoric love, focusing on the currency of conversation: the

the brick walls of another community centre-cum-art gallery. Unattended six-packs welcomed this viewer, to the stark, precisely composed black and white prints from



Montréal like a photographic seed spawn, filling the white rooms of galleries and cultural centers city-wide with conceptually aggressive celluloid of all sorts. Photography is the world's second most common art form, after the printed word. Its presentation as an art world expo is a bonanza for eye freaks, showcasing the medium's clean, pure visual properties, and knack for making relentlessly acute observations.

West Coast artist Ian Wallace, an impeccable, fresh faced, middle aged man, stands among the milling art department staff at Concordia's Leonard and Bina Ellen gallery, nodding amiably and greeting personal friends. He believes his work (*Masculin/Feminin*) is part of the dialectic of postmodern art, but stops in mid-explanation to chat about apartment hunting with a young lady friend. Thankfully, his installation has the same intellectual levity as its creator. At the heart of *Masculin/Feminin* are the movies of Goddard, Antonioni, and Rossellini, from which are culled a series of video images, thematically unified by the opposition of a man and a woman in a state of deep personal relationship. It is comprised of 32 fragments of conversation, encompassing perhaps two or three seconds; enough time for one exchange.

need, the apprehension, the give and take. These are images of elusive perfect interaction. Gender, as an arbitrary arrangement of clothes and hair, is extracted from the situation, and isolated.

I found it quite romantic. I especially liked the horizontal lines of the video images, whose distortion enhances the mystery of these beautiful, charming people.

Across town, on chemin de la Côte-des-Neiges, a sparse collection of Tina Modotti prints lines

Mexico's revolutionary belle-époque of photography. I would have liked to have met Miss Modotti, but she was only to be seen in the nude portraits by her famous consort, the American photographer Edward Weston. As a Bonnie and Clyde pair of the gentrified inter-war art world, these two became the Ansel Adames of the human condition. Their genius is in combining the geometric sensibility appropriate to object studies, with a journalistic eye for unfolding street drama.

Tina Modotti attacks her subjects with a particularly ruthless objectivity, materializing the survival and suffering of Mexico's under-class women with perfect clarity, grain by grain.

Le Mois de la Photo is the most intellectually demanding affair in town. Approach with caution.

Vernissages for Mois de la Photo exhibits continue until mid-October.

Feminin/Masculin is showing at the Leonard & Bina Ellen Art Gallery, 1400 Boul. de Maisonneuve Ouest.

De la passion mexicaine is showing at the Maison de la Culture Côte-des-Neiges, 5290, chemin de la Côte-des-Neiges.



Brief - Art Attack fights back

The Art Attack Collective showed its satirical video, "The New McGill: Moving Forward at the Speed of Change," in the Leacock lobby yesterday despite building manager Linda Tom's order to stay out. When co-producer Robin Prella attempted to book a space early in August, Tom replied that "Art Attack can come in but you can't show your con-

troversial movie." Tom refused to consider the group's request even after they offered to let her see the video in advance.

An angry Tom came downstairs upon learning that the Collective had chosen to disregard her decision. When co-producer Miranda Ortiz de la Cajiga made clear to Tom that Art Attack was not about to back down, she left, stating that

she was "on her lunch break."

The entire movie was shown, and no further disciplinary measures were taken by the administration.

The final showing of "The New McGill..." will take place in room 425 of the Shatner Building, on Thursday September 18 at 7 pm.

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"Human Rights and Constitutional Change in Kenya"

A visit by four leading members of the Kenyan
National Convention Executive Council for
Constitutional Change.

Monday, September 22, 1997 12:30-1:30 pm
McGill Faculty of Law room 200

WHAT IS THIS THING

We've got a full tank of gas, half a packet of cigarettes
day away from Yawp!

Gil Shochat

In a recent conversation with a friend, about Montréal night-life, Yawp!, the musical/ spoken word beatnik extravaganza happened to come up in passing. As soon as this subject was broached, my crony, who prides himself on his knowledge of the Montréal music and theater scene, went into a tirade about the "silliness" of Yawp!. He claimed it was presumptuous in its attempt to combine 'high' art — poetry or classical music — with, diplomatically put, 'mass' art — rap or rock.

Upon further investigation, I could definitely see his point. This upcoming Friday night 'Yawpathon' features Dennis Brott, the world renowned Stratavarius strumming classical cellist, and a rapper who goes by the name Professor Griff. The latter never performs unless dressed in military fatigues. Yawp!'s organizer, Jake Brown, calls the rap artist the "McGruff crime dog of the rap world," because he believes in bringing "peace and love" to humanity. Shunned by many American

record stations for his anti-Semitic statements, 'The Professor' is, ac-

Others on the bill include the folkie Bird Dog, from Lexington

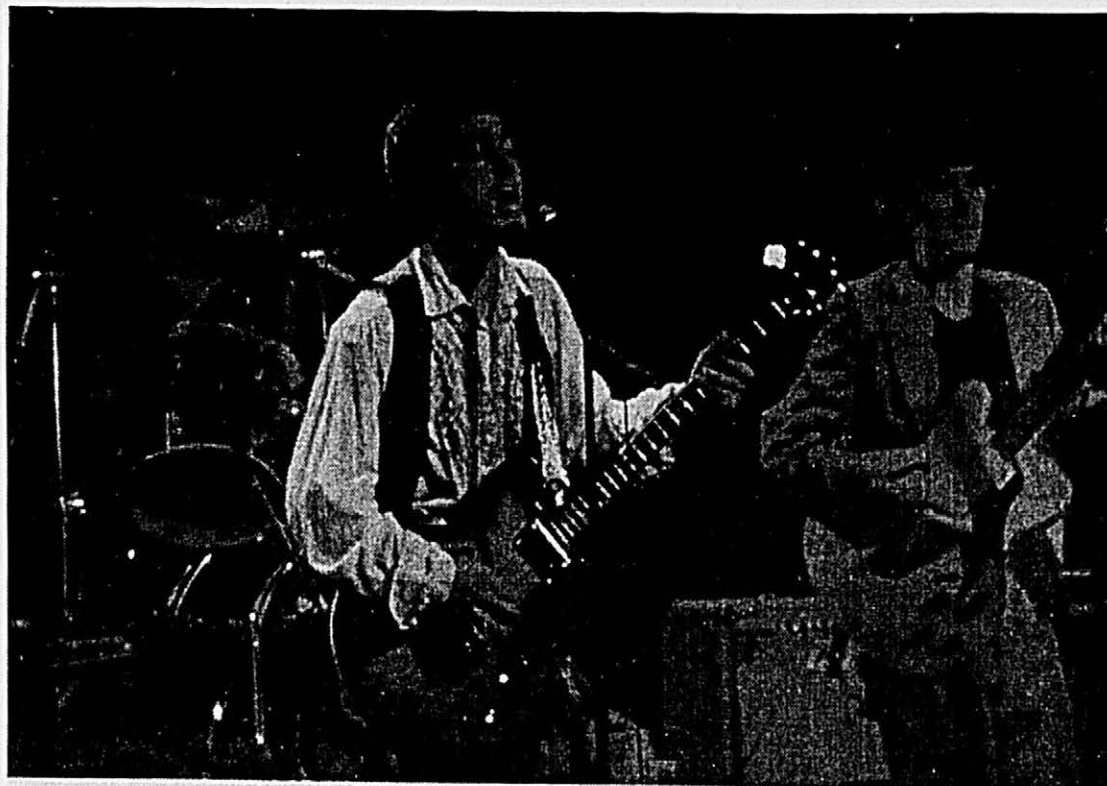
holes. To top this all off, Jake Brown, also Yawp!'s MC, has his own fair

ties while stripping and covering himself with Noxema from head to toe.

With this assortment of characters, Yawp! can readily be accused of being silly at first glance. However, Brown sees it differently. He claims that mixing various forms of pop and high culture allows the various musicians to have exposure to each other's genres — an exposure which they would otherwise not have. Brown stresses that "mixing poetry, rap, rock and everything else" can only enhance each specific artistic form. He hopes this will lead to "increased tolerance for various artistic genres", and perhaps even extend to a sort of cross-pollination over these seemingly great artistic divides.

Furthermore, Yawp! intends to see various audiences intermingling and "having a good time together". Brown wants to attract a variety of people from "all walks of life." However, this vision may be somewhat utopian, as Brown himself admits that Yawp! attracts mostly the CEGEP and college crowd.

Yet, with Brown as the ringmaster,



ording to some, one of the most militant rappers on the scene today.

Kentucky, who plays acoustic guitar, and CEGEP garage band the Pot-

bit of shtick, having been known to lecture on stage about Grecian bat-

The resilience of actions

An interview with Public Enemy's Professor Griff

by Yohei Igarashi

Professor Griff (Christened Richard Griffen) is famous for being a member of the always political and activist rap group Public Enemy. Although he was forced to resign from the group in the late eighties because of charges of anti-semitism, he has recently rejoined. The Professor has also released four solo albums, *Pawns in the Game*, and *Kaos's II Wiz Dome (wisdom, to wizen the dome)* *Disturbing the Peace*, and *Blood of the Profit*, the latter being co-produced by Griff and Public Enemy front man, Chuck D. Professor Griff is headlining this Friday's YAWP!

Daily: What do you think about current state of rap music, how it's evolved from the old-school rap scene of the past?

Prof: I think we lost a strong, powerful voice. I mean, now it's all about the Benjamin's, [the name of Puff daddy's latest single]. It's all about the finger on the trigger. There used to be a strength and political conscience. It was an art form. I listen

to rap now and it's like, take a record that's hot, sample it and throw some words over it; this is all about five hours in the studio.

Daily: What are your views on current Black leaders, like Louis Farrakhan or even Al Sharpton?

Prof: I think it depends on what you define as a leader. First of all, you need a programme. I don't know of too many black leaders today with programmes. Louis Farrakhan, he's got the Nation of Islam and that gives something for people to follow. I've seen Farrakhan and the nation of Islam at work, I've seen their actions. I mean now none of the leaders have programmes. As opposed to the sixties when there was CORE, SMICC, the Black Panthers and the NAACP. These groups were extremely active in the sixties. Now all I see are outstanding individuals who care about their community and are good at heart.

Daily: Yeah, and Al Sharpton just

wants to get elected as mayor (of New York).

Prof: Yes, and Al Sharpton would just be part of an already established system, and society.

Daily: What do you see as hurdles in the struggle for equal rights?

Prof: The main hurdle to overcome is for people to understand other peoples' plights and struggles. Then, once we reach that understanding, we can work together over some problems. I mean take illiteracy. That's across the board. That has no color. You gotta know how to read to understand other people. It doesn't matter what color you are. Illiteracy isn't racial. I mean we need everybody to start taking steps to solve illiteracy like community centres and better programmes in schools to improve this.

Daily: What's your favorite book, movie, or any work that has inspired you?

Prof: Right now, I'm sitting her surrounded by over 2000 books, and three or four walls of movies or documentaries. I like Jordon Maxwell, who deals with the new world order, Ashra Kwesi, who deals with the African origin of civilization. Both are videos I own. My thing with the last four or so movies I've seen like *Conspiracy Theory* and *Mimic* is that my understanding of these movies is just a little different from other people's. Also, there aren't many black movies that are worth seeing right now, for example, *Booby Call*.

Daily: Stuff like *Money Talks*?

Prof: Actually, I would put that aside. That movie was funny.

Daily: Do you see any musicians today who follow in the footsteps of Public Enemy, and attempt to send a similar political message?

Prof: Well, from the musical areas that I know of KRS-1, Sister Soldier,

who has always been active, they are especially active in the community. There's X-Clan who created Black Watch. This is a thing that goes straight to the drug dealers on the corner, and the crime that happens everyday. It's like a neighborhood watch.

Daily: Is this in certain areas?

Prof: No, it's in every major city.

Daily: What was the main message Public Enemy tried to convey?

Prof: The main focus of Public Enemy was to bring and heighten our consciousness of one another. Where we've been, where we are, and where we're going.

Daily: I was reading on the Def Jam Records homepage. In the history of the band it said that you were forced to resign from the group because of allegedly anti-Semitic remarks.

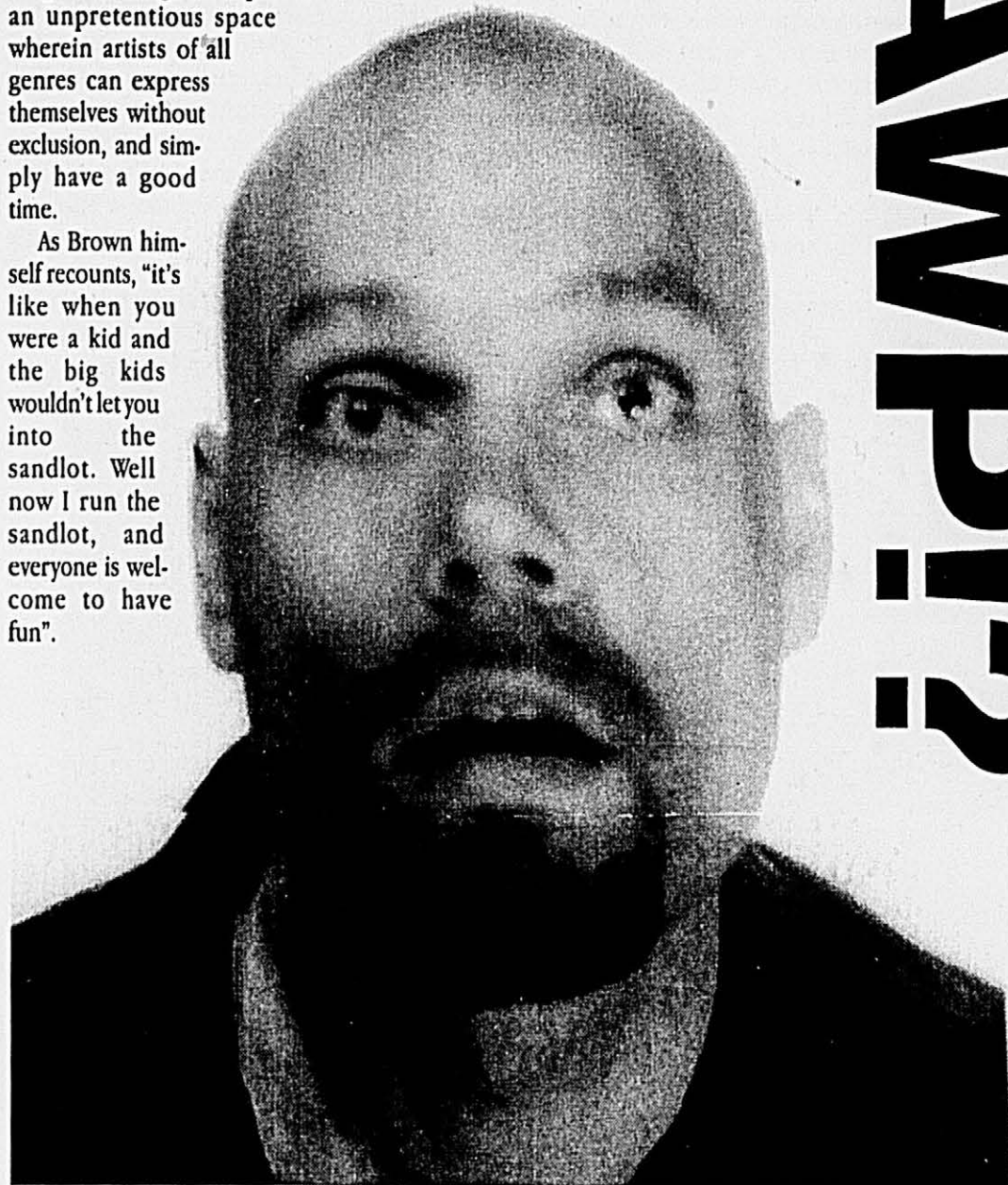
Prof: No, I would say I was put out of the group for a while. I mean this is

IG CALLED

ttes, and we're one
wp.....hit it.

Yawp's ultimate goal is to provide an unpretentious space wherein artists of all genres can express themselves without exclusion, and simply have a good time.

As Brown himself recounts, "it's like when you were a kid and the big kids wouldn't let you into the sandlot. Well now I run the sandlot, and everyone is welcome to have fun".



YAWP?

what Def-Jam's homepage said. This is what the press release said. If you were to hear it from me, the actual source, I would say that I was put out because of my outspoken views. First of all, you have to define anti-Semitic. How can I be anti-Semitic, when the original people of that region were black, I mean I can't be anti-black, you know what I'm saying?

Daily: So I guess you're going to be discussing racial issues and what we talked about on Friday at YAWP!

Prof: Oh yeah. I have to. That's what I'm there for.

Daily: Is the quote "Jews are responsible for the majority of wickedness on the Earth" accurate?

Prof: If the quote was kept in its original context, then I could probably speak about that. But it's not even worth going into. If after eight years of everything I've been doing it hasn't been put straight in the hearts and minds of the people, then it's up to

God to set it straight.

Daily: But, to a great extent the media dominates what people think, and the quote taken out of context may taint the thoughts of people who otherwise highly respect you.

Prof: The quote is wrong. If it was left in its context with what I said prior to it and after it, it would make sense. I have some Jewish friends that are very dear to me. We won't be rehashing that, the past is the past.

Daily: What motivation would someone have in misquoting you?

Prof: Wickedness, devilishness. To divide and conquer.

Daily: So you think that the motivation was to negate all that you had done for the Black movement?

Prof: Of course. For the last eight years I've dealt with that quote and

the eight or nine other quotes, and I think I've put it back into it's proper context with what I've been doing.

Daily: You're hoping that your actions will speak louder than words?

Prof: Yes. They should. Are you telling me that what I've been doing for the last eight years doesn't prove that the quote was wrong?

Daily: I'm saying that the media has a tendency to focus the reader's attention on words more than actions. It manipulates words, and for the people who don't know what the context was, the words may be easier to remember than your actions.

Prof: I don't believe that. My actions are enough to show what I'm about.

POTHOLES

Another band with a silly name enters the Montréal rock scene in the tradition of Men Without Hats and Slaves On Dope. The Potholes, perhaps a reference to the condition of the Montréal streets, are a recent arrival on the local rock scene — a scene which has for a very long time failed to produce a talented band that has managed to survive over an extended period (please, no arguments over mediocre groups of Too Many Cooks caliber).

Composed of CEGEP students, the Potholes hope to survive the Darwinian nature of the music industry, where only the musically fittest survive the long odds. So far they are doing quite well, having played up and down trendy St. Laurent Boulevard, as well as bigger venues like Fousfoues, where they opened for Portland's Dandy Warhols. Recently, they also won second place in a local battle of the bands at Café Campus. According to some, the Potholes are on their way up, and considered one of the best

live music acts in town. The band's frontman and lead-singer Antoine is known for his rollicking stage presence and his penchant for doing 'Elvisesque' pelvic thrusts. The band's show is lively and energetic, probably reflecting the groups youthfulness.

The Potholes' sound can best be described as a well-rehearsed garage band. According to Brown, the Potholes are "a local young band that want to break out onto the local scene". Brown goes even further in saying, almost melodramatically, that the Potholes are "the best thing [he's] seen on the local scene in a long time." Rhetoric notwithstanding, the band's youthful ebullience and grunge-style music should be the perfect flavour to make the evening a well-rounded event.

*Yawp! Friday, September 19 20h
Cabaret Music Hall 2111 St
Laurent Blvd*

BIRD DOG

When I first heard of Bird Dog, I was admittedly quite skeptical. After all, Bird Dog is not the most sophisticated of names in a pop industry that thrives on irony (Presidents of the United States of America) or self-mockery (the Doobie Brothers). Added to this was the fact that Bird Dog was from Lexington Kentucky, and my ignorant Montréal mind conjured up images of a good 'ole boy drinking moonshine with a girl named Bobby-Sue on the back of his pick-up truck.

Fortunately, reality did not meet my typecast preconceptions. Bird Dog, whose real name is Bill Santen, is an excellent and, to use an often meaningless expression, 'up and coming' young folk musician. Santen exists at the point exactly between Merle Haggard/Hank Williams and Nirvana/Nick Cave — if you can figure that one out. What comes out of this mix is a powerful acoustic artist with strong "folk sensibilities", as Santen's publicist at Sugar Free Records tells us. He can wrap himself around a dark lyric with greater ease and finesse than a headscarf around Yassir Arafat's balding head.

For example, in the song "Killer", the words "she's a killer" are repeated as the central hook in the song. It is unclear whether the song is about a lost love, or if the 'killing woman' is in fact heroin.

As Santen's publicist sees it, "most people think the song is about a woman but it's actually about kicking the habit".

In "Lights of Amarillo", he croons about being "ninety miles from anywhere and a nickel short of everything". With slide guitarsque sound effects, Santen gives his audience a uniquely undefinable American vibe which would probably make his music the perfect sound track for a road trip across the Great Plains and the Texas Panhandle. He alludes to both things that are particular to the Great Republic and to the south such as the liquor store drive-thru and the ins and out of trailer park culture.

Overall, if Santen can live up to his recorded work in his live performance, his thirty minutes in the spotlight on Friday night should prove to be both enjoyable and soothing.

Radical Aesthetics!

Third annual film fest comes to the Foufounes Électriques

by Alex Halperin

Anyone still reeling from Hollywood's embarrassing summer will be relieved to hear about the *Troisième Manifestation Internationale Vidéo et Art Electronique* coming to Montréal next week. The weeklong festival will remind the disillusioned masses that film can be used for reasons other than greasy, insipid blockbusters. A celebration of iconoclastic electronic art, the festival features films from nineteen countries, live broadcast performances, discussions, and a CD-ROM bar to inform the public about the art world. Even the setting, the Foufounes Électriques, contributes to the mood; the festival directors plan to use the club's bohemian reputation as an element of the festival's experimental tone.

"As many artists have expanded the boundaries of film at Manifestation, it proves itself as a medium capable of conveying an ironic understanding of the modern world."

The selection of pieces strives to showcase the vast potential of film as an artistic medium with a selection that varies from pointed social commentary to the indulgently abstract. Films will be shown in blocks with pieces of similar interest to convey different artists' interpretations of similar subject matter. Examples of these themes are the body, desire and vertiges; the latter being "a variety of situations where the groundwork of reality no longer exists; flights of time and space, of information and certainties." Other films are grouped by geographical focus including Japanese urban culture, Cuba and an ensemble of films by relatively young Québécoise artists.

sacrificing space

Oddly enough, many of the works in the festival distrust the camera. The artists seem to recognize the destructive forces of technology and are ashamed to use such a medium for their personal expression. "Sniff" by American Ming Yuen S. Ma depicts a man distraught over the disappearance of his lover. As he crawls around naked like an animal the audience feels uncomfortable as a result of the camera's (and indeed all technology's) frightening capability to invade personal space. In the acknowledgment of the camera's power, a breach forms between the artists who relish the intrusive power bestowed on them and those who seem uncomfortable with it. Consequently, they reflect their insecurities through deliberately vague camera angles and tricks.

Some of the most unusual sections of the exhibit are the "live" performances. At the festival there will be a conference, discussion and video on Orlan, an artist who uses her body as an expressionistic medium through surgery and plastic surgery. In a type of performance art, Orlan had implants designed for facial and cheek enhancement placed in her forehead

by surgeons in designer clothes. The operation was broadcast from New York to museums all over the world as the artist took questions from a live audience.

Surrounded by personal relics, the exhibit

expanding boundaries

Michael Boyce and Nelson Henricks are two local artists whose work will appear next week. Boyce, a recent Ph.D. recipient from Concordia, contributes "Shadow of a Doubt." The film is an oblique portrait of a man wandering near the docks at night. According to Boyce, the black and white print is intended to "address nighttime" and the night mystique while paying tribute to the Film Noir and pulp

nology, other filmmakers unabashedly revel in the expressiveness of film. In "Woman's Gotta Have It," part of the "Politically Trash" film block, Danish director Susan Hinnun presents a delightfully blunt and hilarious parody of the desperately deserving sex industry. She uses bright colours, clever photography and a subtle, scathing voiceover to tell the story of a woman trying to break into the business. This piece embraces film artistry to an entertaining effect, accompanied by a



SCENE FROM *FENÊTRE/WINDOW*

touches on the provocative issue of pain as a form of art. The video shown will be a montage of the artist's work and a study of the themes that have influenced it. In addition Orlan will present a work on paper that relates to the new electronic art of morphing.

Another live performance, "Transmission", will be Montréal graffiti artist Zilon getting tattooed live at Foufounes as the audience watches. The footage will be broadcast on monitors around the building. Ironically dubbed a "Work in Progress," the piece focuses on the power of writing through the tattoo and technology as it "rewrites" the event on the monitors.

In the two aforementioned exhibits the artists employ the power of technology through broadcasting. Both Zilon and Orlan attempt to make the audience aware of technology by demonstrating its capability to grossly impersonalize the private matters of surgery and tattooing. They sacrifice their personal space, and their bodies as well, in an effort to make the public aware of the potentially destructive power of mass media achieved via technology.

novels. These genres, mostly prevalent during the first half of this century, glorified two-bit detectives, dames, criminals and their seedy life style. While cleverly alluding to this aesthetic wave, "Shadow of a Doubt" suffers from a failure to fully express the depths of its themes. An obscure voice-over never elucidates the character. It seems as if Boyce won't use a more direct camera angle or narrative despite the realistic subject matter for fear of appearing behind the cutting edge.

Henricks' "Fenêtre/Window" is a bilingual study in perspectives. By looking through a window at the same tree during different seasons he conveys the value of perspective and detachment. When speaking with Henricks, he compared it to seeing a person at different points in their life in order to get a more complete sense of who they are. It is in pieces such as this that abstract video art is most engaging. Henricks uses video to determine the perspective of the viewer, while conveying the openness of the world seen without a camera's aid.

In contrast to the directors who self-consciously use film to expose the limits of tech-

savage social commentary.

Québécoise director Steve Burman's film "Tête Première" is another stunning piece that takes full advantage of film's artistic resources. The film is an abstract depiction of birth. By using split screens and an increasingly intense sound track — giving the impression of the body as a machine — the artist conveys his unique interpretation of the significant event.

It is a compelling artistic statement to reject one's medium. However, the pieces that utilized film brazenly were often more effective (and did not have to combat the inevitable element of self-parody) than the segments that reservedly ventured onto the frontier of electronic art. As many artists have expanded the boundaries of film at Manifestation, it proves itself as a medium capable of conveying an ironic understanding of the modern world.

Troisième Manifestation Internationale Vidéo et Art Electronique will be at the Foufounes Électriques (87 Ste Catherine E. from September 23 through September 29.

GRAPHIC COURTESY OF LA TROISIÈME MANIFESTATION INTERNATIONALE DE VIDÉO ET ART ÉLECTRONIQUE

Inside **Woman with a Man Inside**

Parkin explores women's formative influences

by Angela Hibbs

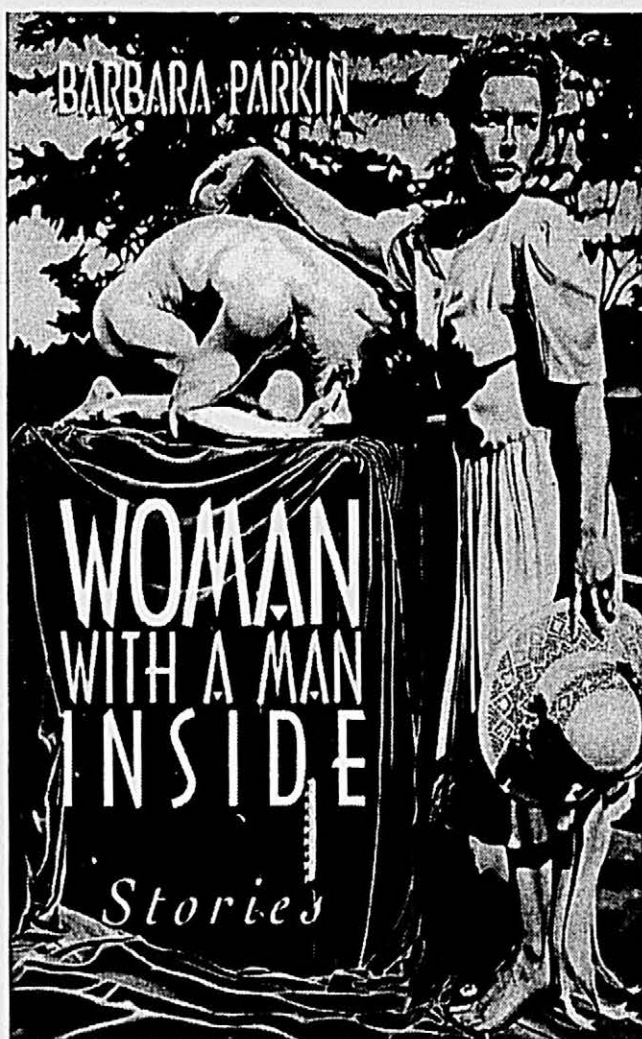
Vancouver writer Barbara Parkin's first book, *Woman With A Man Inside*, is a collection of short stories that weaves

together dramatic scenes from the lives of several women. This structure allows her to expose the parallels in each woman's struggle to satiate their respective desires and the obstacles that confront them. A particularly striking theme is that of the cyclical nature of life: the adult life of each character is a repetition of the negative patterns learned in childhood.

For instance, in "In Hiding" Colleen's parents were not emotionally available; this is reflected in her marriage in that she interprets her husband's well-intentioned affection as smothering and boring. She unconsciously seeks to repeat what she learned in childhood: unrequited love.

Within this story, another important theme emerges, that of false consciousness, or the power of external influences upon the actions of others. This is of great consequence in our daily lives; with constant media bombardment and contact with friends and family can we ever really make a decision that is entirely our

own? What motivates our desires? Do we freely choose what we want, or are we merely acting under the influence of external forces?



For example, Colleen hesitates to leave her husband, David, because her sister warns against it saying, "Don't leave him. He doesn't cheat on you and he washes your clothes for God's sake." She is not solely acting of her

own accord.

Similarly, Joy cannot face her father's psychological abuse because her mother believes, "He never laid a hand on you — that's the main thing." In such passages Parkin's literary prowess is indisputable: she portrays each character with sympathy and understanding. She does not posit David nor Joy's father as belligerent members of a male dominated society but as people doing the best they can according to their value systems.

In "Philipa of Harare", the influence of family manifested in the aforementioned stories is reiterated. Philipa's mother has raised her intending th: marry a wealthy ma Thus, Philipa develops : behavioral pattern which she never transcends. Although this has a questionable effect on her life, she cannot be expected to reject her mother's influence. Parkin contends that when you know someone intimately there is an irrevocable imparting of values. It is next to impossible to separate yourself from them. However, Parkin does not imply that this is wholly detrimental. Quite rightly, it is represented as part of the value of knowing someone. Although the development occasioned by knowing someone is not always positive, it does not mean you should become a hermit.

Parenting issues raised in "Philipa of Harare" recur throughout the collection, most strikingly in "You Are Mine". In this story, Par-

kin asserts that the forest can function as a suitable parent: it provides comfort and nourishment to Margaret in her times of need. In "In Hiding" Colleen also turns to the forest for the love and support her parents did not provide. In this manner Parkin argues that there are viable alternatives to traditional models of parenting. The book's concluding image, in "You Are Mine", is that of Margaret's grand-daughter Katelyn singing to her doll, "Make a mama, make a daddy who's a mama. Here or there...There or here. Keep on looking everywhere." Thus, Parkin maintains that the nourishment which Katelyn once received from her mother, now dead, can be found elsewhere if she keeps on looking. This is a hopeful ending for a collection which, due to its subject matter, is often somber.

In spite of whatever obstacles the characters face, it is never suggested that they will not be able to find happiness. Katelyn is exemplary of this in that her perseverance

will presumably lead to her happiness. Furthermore, each character eventually takes action against that which pains her, in spite of the influence of external forces. Colleen best sums up the spirit of the collection when she concludes that, "She did not want a bit part in her own life."

Woman With a Man Inside, by Barbara Parkin, is published by Nightwood Editions.



THE AUTHOR, BARBARA PARKIN, RELAXING IN A WEIRD BUBBLY THING

Local Companies Outshine S.O.A.P.

Montréal Dance on the International Front

by Tamar Tembeck

In the spirit of getting ready for the Festival International de Nouvelle Danse (FIND), I attended much talked-about *Object Constant* by the notorious S.O.A.P. Dance Theater of Frankfurt. This is choreographer Rui Horta's latest work; — a piece which explores "what defines reality" while questioning "whose reality it is".

It is not unusual for contemporary dance companies to base their productions on such fundamental, albeit pretentious-sounding, questions. But most avant-garde companies often risk not being taken seriously simply because they are so indulgent with themselves.

Unfortunately, S.O.A.P. seems to have lost its credibility in a performance overridden by adolescent angst. The eager leitmotif "I wanna shoot you baby, I wanna shoot you right between the eyes" gives an idea of just how juvenile their anger appears. Horta's treatment of issues of violence is gratuitous, and irresponsibly superficial.

This is particularly frustrating, I believe, for regular viewers of Montréal dance. For the past twenty years Montréal has both blessed

and aggravated us with its many local avant-garde performances in which "angry-dance" — you know, the kind where you have to wear knee-pads — is not a recent innovation. In the forthcoming FIND, spectators will have a chance to compare our local talent to an array of famous international groups. I tend to think that in terms of angry-dance, we're well on top of the game.

Object Constant seems at the very best *dépassé* in relation to our new dance-theater works. The choreography, departing from Classical, and elaborating on Modern technique, offers little in terms of formal innovation. The design, though clever and striking, does not outshine our local creations. Carbone 14 and Lalala Human Steps are but a few of our dance-theater companies who use design as an integral part of their productions. So why does S.O.A.P. cause so much commotion?

I would say that this is where their European legacy kicks in. Elements of self-commentary are typical to German performance, both in theater and dance. Here, throughout the show, an emcee-type figure comments on,

contributes to and provokes the action on stage. Before the show actually starts, he even small-talks with the audience about local politics, or what he dreamt last night. All this from a position of directorial authority — that of sitting on a tennis-referee's high-chair. While in theater this character-type typically serves as an alienating device, in dance it creates a bridge. By breaking the sacred distance between the performance and the audience, the emcee allows the beautiful but esoteric spectacle to become real.

Too many contemporary dance performances seem inaccessible to their viewers. A lot of new dance works address only those who know how to receive them. It is not enough for contemporary dance to simply look good. But, unfortunately, much of its meaning is lost because it is only being preached to the converted.

In questioning the "nature of reality" through his piece, Horta is also addressing the reality of the performance experience, and of our interaction with and expectations of what occurs on stage. That he acknowledges the very process of performance brings to light

the fundamental question which arises in the contemporary dance viewer: "what does all this mean to me?"

Possibly the best place to explore this question is at our own International Dance Festival, where conventions of the stage are no doubt going to be breached.

This year the FIND will be focusing on new works from the Iberian peninsula, but will also feature many of our own internationally-renown artists. The FIND is an opportunity to get familiar with cutting edge events on the world dance stage—and our little town takes up a prominent place on it. Also, look out for the Dance Break Series, which offers free, high-caliber, lunch time entertainment at Complexe Desjardins.

The FIND runs from September 30th to October 11th in various venues around Montréal. Information: 521-1212. Admission Network: 790-1245.

Object Constant appeared at the Usine C September 10 through 13, and will be touring to New York City until the 21st.

MORPHINE

Like Swimming

Rykodisc/Dreamworks

I love the name. Reminds me of "Sister Morphine" by the Stones, all swishing backdrop and low-key vocals. But wait a minute. Where are the guitars? And where did that sax come from? It's surely not even rock 'n' roll, but I love it...

The album's full of Beefheartsian ballads, Waitsian romances and willfully oddball Zappaesque touches every time anyone's hand strays from their everyday instrument to that spooky keyboard. Thus, when Mark Sandman comes on like Captain Beefheart on opener "Potion", begging us to

give him one to "make me love you", does he really think we have a choice in the matter? Of course there is the occasional slip up - "Early to Bed" - surely a pseudo rock workout only Robert Palmer could have been proud of.

There are moments with hints of pure genius. As if Morphine had tapped straight into the source; it sounds uncannily as if, on "Wishing Well" and "Hanging On A Curtain," the Ghost of Christmas Past, in the guise of American Music Club's errant ex-mainstay Mark Eitzel, has come out to play for a while. And I thought he'd retired to the lounges of Vegas.

Like Swimming is Morphine's fourth album, and as such, is a subtle, subversive sideswipe at just about everything rock 'n' roll has stood for since its inception. If you accept that guitars are past their sell-by date anyway, but still find the latter day 'pop by numbers with Microsoft's method too aes-

thetically distasteful (with jazz coming in a poor, traditionally pretentious, third place) then think about this. If there are a few more people like yourself out there - Morphine just might be on to something. And it could be addictive.

-Henry Lovat

187 ORIGINAL SOUNDTRACK

Icon/Atlantic

It's kind of difficult, reviewing the soundtrack to a film you haven't seen. Sometimes, they seem to hang together almost imperceptibly, like some kind of concept album. More often unfortunately, the tracks are arranged so as to bring to mind some specific moment or happening in the film, and it works because of the atmosphere each individual track evoke.

This album, at least as a compilation of tunes, seems to sit squarely on the fence between the two - which tends to be a pretty uncomfortable position to hold at the best of times.

And so we have a few undisguised gems peeping through a thin veneer of scripting - Massive Attack's "Karmacoma", for example - as pounding a revelation of primeval beats as it was the first time you heard it. DJ Shadow's just-about-all-over-the-place but still held together by that hypnotic, haunting piano melody, "Stem". And then there's even Everything But The Girl doing that new-fangled Drum 'n' Bass

thing that they're doing so well these days.

On the other hand, there are the apparent 'fillers' - the ones the compilers shoved onto the album once they'd blown the greater part of their budget. The occasional shameless marketing ply, the unremarkable (and obvious) 'theme' track. All serve to somewhat 'downgrade' what could have been a remarkable meeting of the minds.

As it stands though, 187 does have something special about it. I'm just not quite sure exactly what 'it' is. Not as nostalgically shameless as *Forrest Gump*, nor as

timelessly exploitative as *Pulp Fiction*, but somewhere in between.

-Henry Lovat



STOMP THIS WAY

The Kingpins headline at the Spectrum

by Ben Hardy

The Kingpins defy categorization. Eschewing the more common and popular influences of punk and metal that plague many ska bands today, the Montréal nine-piece blends traditional Jamaican ska and reggae with American R+B, surf guitar, garage rock and '60's spy movie soundtrack music. This blend has earned them a fanatical local following and growing audiences across the Eastern United States and Canada.

Formed almost 4 years ago, the Kingpins have endured an unstable line-up and high turnover of members. Since then they have seen artists from bands such as the Gruesomes, Top Ranking, Swinging Relatives, Ellam 4 Zoe, and Me, Mom and Morgentaler come, go and stay. For now anyways, the band consists of Bobby Beaton (guitar), Eric Boulanger (drums),

Nigel Goddard (alto sax), Nish Herat (trombone), Ian Hodgkinson (Organ), Lorraine Muller (tenor sax), Jesse Radz (trumpet), Jordan Swift (bass), and Paddy Walsh (vocals).

While such a large line-up has presented some logistical touring problems, the Kingpins' first North American tour is tentatively scheduled for next fall or summer.

urday are the Pilfers, Johnny Too Bad and the Strikeouts, and Eastern Standard Time, who are all featured on the Oi/Sk compilation Vol. 3 CD. These are some of the best and fastest rising new ska bands in the American East Coast scene, and the show promises to be strong across the board. The sole Canadian band on the CD, the Kingpins, are proud to



and other "ska-influenced" mainstream groups, the Kingpins embrace ska's newfound popularity, yet remain true to their musical roots. "We love the music and we want to share it with as many people as possible," says Radz, promising a virtual "orgy of dancing".

"It's a good time to be in a ska band," elaborates Swift. "I'm not like an exclusive, elitist scene-ster. I'm all for [new] people coming out to the shows."

This Saturday's show also launches a new cologne, Kingpin for Men. With collective tongues planted firmly in cheeks, the Kingpins are moving boldly into the world of designer fragrances.

"It's just for fun," says Radz. "We don't expect to corner any markets."

I was personally assured that there has been no animal testing of any kind involved in the production of the new cologne.

"We're very PC," confirms Radz.

The Kingpins' talents are multifaceted- ska, swing...cologne. In any case, they're an up and coming band to watch.

The Kingpins play the Spectrum Saturday, September 20th, with the Pilfers, Johnny Too Bad and the Strikeouts and Eastern Standard Time. Show is all ages, admission is \$10, doors at 19h, show at 20h. Stomp Records address: 370 Putney Street St. Lambert, PQ J4P 3B6, e-mail: bh28@musicb.mcgill.ca



The Kingpins (clockwise from top left): Ian Hodgkinson, Paddy Walsh, Bobby Beaton, Jesse Radz, John Jordan, Lorraine Muller, Eric Boulanger, Jordan Swift.

This Saturday's show at the Spectrum marks the release of the CD compilation of live tracks recorded last May at the two day Oi/Sk compilation 3 festival in New London, Connecticut. Also playing on Sat-

urday are the Pilfers, Johnny Too Bad and the Strikeouts, and Eastern Standard Time, who are all featured on the Oi/Sk compilation Vol. 3 CD. These are some of the best and fastest rising new ska bands in the American East Coast scene, and the show promises to be strong across the board.

Although Montréal has had ska bands dating as far back as New York and Boston - the birthplaces of the 3rd wave ska revival, the Montréal ska bands are often overshadowed by their American contemporaries even though many of the former have developed their own unique styles. "There is defi-

nitely a Canadian sound," says Swift.

However, Stomp Records, the Kingpins' label, has just reached a distribution agreement with New York based Moon Records, the pre-eminent ska label in the United States, which will hopefully expose neglected Canadian bands to a larger audience.

However, the Kingpins have already experienced a growth in popularity, which can probably be attributed to the strength of the local scene, word of mouth, their energetic and dynamic live shows, as well as ska's recent resurgence in popularity. While some members of the ska scene may resent the mainstream popularity of bands like the Mighty Mighty Bosstones, No Doubt, Goldfinger, Reel Big Fish,



daily classifieds

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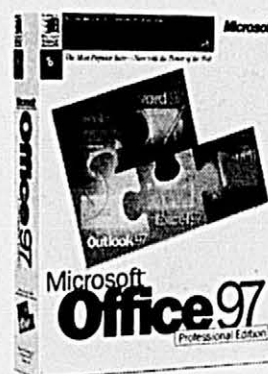
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